

stemmed from the desire which the whites have of keeping the Indians from settling and taking possession (a fact recognized by Argentine law) of the excellent land which the local whites look upon as legitimate prey for the future.

They do not indulge in commercial enterprises; and how could they possibly do so when they have no agriculture or industries, being only wanderers and nomads? However, they do practice barter on a small scale, which is their only form of primitive, embryonic commerce. They do not have words for "buying and selling," and in order to express this idea it would seem that they had gone to some of school of economics to learn the exchange formula do ut des; for, strangely enough the Matacos, for example, instead of saying "sell me" say atquiocq niquiocq, which means "give me I give you."

One can gather from this that they have no form of money; but they have invented a word to signify our coins, which is tdócq-kynat among the Matacos and which means hide or skin of metal. Kynat is a generic word which covers all metals which do not exist or circulate in the Chaco. It would appear from this that it is a word invented prior to the appearance of paper money.

Nevertheless there is a sort of medium of exchange, though in only an incipient stage, among the inhabitants of the Chaco. It is a substance which the Indians use to paint themselves with and which is highly valued by them even in the smallest amounts. In Santa Cruz de la Sierra the plant which produces it is called urucú. This paint is obtained by boiling the fruit of the urucú for twenty-four hours, when the coloring matter floats to the top and is collected and made into small pellets of varying sizes. The dye is exuded from the skin of the fruit, which is about the size of an orange. The fruit with a blackist skin produces a black dye, the one with yellow skin gives an orange or red dye and the fruit having a white skin produces a green dye. The skin on the yellow and white varieties is about as thick as the outer covering on a walnut. Each one of the three grows on a different kind of urucú, all of which are plants which grow to be about as tall as a man, with fruit about the size of a pomegranate which split open of their own accord when they are ripe.

Although this substance is produced and made in Bolivia, it is current among all the Chaco Indians and is used by them to

The Sauravit colour of the

Indians is red or vermillion, the paint being obtained from the seeds of the plant *Bixa orellana*. But this beautiful shrub does not grow in the Gran Chaco. The Chaco tribes only obtain the paint they appreciate so much from the Indians in the north by means of intertribal commerce.

The Chaco Indians are also in the habit of blackening the face with soot or charcoal on certain occasions.

The typical way of painting the face both for men and women is either to colour the whole face and forehead red with *urucú*, or black with charcoal, or only to apply red or black spots, lines, small squares etc. to the cheeks, to the nose, round the mouth and above the eyes. The eye, which is the organ of the most important sense and the one most exposed to disorders, is generally painted with special care. Sometimes the whole organ is circumscribed by a red line, sometimes red and black lines are only drawn along the upper part of it on the spot normally occupied by the eyebrows, which, being regarded as dangerous, are always carefully pulled out; sometimes protecting tattoo-marks are applied instead of paint, especially by the women. Among the *Tobas*, persons of both sexes generally have the face and forehead painted red. But besides this typical facial painting the Toba women — seldom the men — are in the habit of making special patterns or ornaments upon their cheeks on certain occasions. The patterns used by the Tobas seem to be comparatively few in number; we do not find among them the same abundance of designs as for instance among the Choroti and the Ashlusay. Custom does not require that any special kind of pattern should be applied on a particular occasion. Every woman, for instance for a religious dance or feast, paints upon her face what designs she likes and invents at the moment.

If one asks a Toba girl why she paints her face, she will in most cases simply give the answer that it is considered beautiful, sometimes she will say that it is to please and attract the men. When I asked other people about the matter I was told that the Toba girls paint themselves when they particularly desired a man. Yet it was perfectly clear that this cannot have been the only motive for thus decorating the face, for facial painting was not practised only by unmarried girls but also by young married women, who ought not to have had any reason to put on such an outward sign for the men. As a matter of fact, on closer inquiry I found that the Toba women are in the habit of painting themselves at the time of their menses, in order to have a protective charm against the evil influences of which they especially then stand in fear. The ideas

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age of Herrera. The Spaniards must have thought them peculiar, since SIMON, who as a rule does not go into the details of ethnographical objects, describes them minutely. It was on the R. Orinoco that the Indians wore them. They must also have been in use in other parts than Venezuela and the Chaco, though not noticed there, since it is improbable that the Indians in the Chaco and in Venezuela should have independently hit upon the use of such stockings.

The Ashluslay and the Choroti wear *girdles*, now made of wool, now of leather.

The woven girdles in S. America belong to the westerly cultural elements. We find them in old graves on the Peruvian coast¹⁾. I have seen them among the Aymara, Quichua, Chiriguano, Chané, Mataco²⁾, Choroti, Ashluslay, Toba, and Tapiete. They are known from the

cienagas con que se defendian de vnos peces que los Españoles llamaron Caribes por ser tan fieros, y atreuidos q̄ hasen presa en todo lo que topan dentro del agua: y assiendo destos nudos quando entrauan los Indios a pescar, quedaua libre la carne de sus vocas. SIMON, p. 224.

¹⁾ UHLE (2).

²⁾ The Mataco Indians occasionally dye the woven girdle in a way that is of anthropo-geographical interest. They use the 'tying round' method of dyeing, which is as follows: Those parts of the material that are to remain undyed, are firmly bound round, whereupon the material is dipped in the dye. The parts 'tied round' remain undyed (Fig. 30 a) This method was in use on the Peruvian coast, as well as in the Chaco. A piece of material dyed in this way was brought home by STOLPE (R. M.) It was presumably found at Ancon. The same method is known to the Quichua-Mestizos on Mt. Calilegua in N. Argentina, and has thus, as far as can be judged, reached the Chaco from the mountain culture.

Fig. 30.
Girdle coloured by 'tying round' dyeing, Mataco. R. M. (M. 50).